

MIT's
Oldest and Largest
Newspaper



WEATHER, p. 2

FRI: 62°F | 47°F
Mostly sunny
 SAT: 70°F | 46°F
Mostly sunny
 SUN: 55°F | 45°F
Partly cloudy

Volume 130, Number 14

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Friday, March 19, 2010

Student fell, lay for hours at Stata Ctr.

By Michael McGraw-Herdeg
CONTRIBUTING EDITOR

A freshman was found seriously injured after a long fall that left him immobilized for hours in the Stata Center on Thursday morning.

MIT Police found the student at about 8:30 a.m. after being called by a Facilities employee. The student had fallen onto the floor of the 9th floor stairwell several hours prior. His legs were seriously injured, he had signs of hypothermia, and he was taken by ambulance to a hospital.

On Thursday night, he was in the intensive care unit at Cambridge Hospital.

He could have fallen from a roof-access hatch, accessible by a roughly 15-foot climb up a metal ladder attached to the wall in the 9th floor stairwell. He could also have climbed up the ladder, tried to open the hatch (which a reporter found jammed last night), and fallen down while trying to open the hatch. There is no evidence that the student was hacking.

The student's condition is unknown. An ICU nurse at Cambridge Hospital declined to comment on his condition. Late last night, his graduate resident tutor did not respond to an e-mail and

housemasters did not respond to a phone message.

MIT police chief John DiFava confirmed the incident took place but had little additional information beyond that the student was taken to a nearby hospital, indicating that he had more serious injuries than could be treated at MIT Medical. DiFava said he was told that the student will be OK.

The incident is reminiscent of a Jan. 2006 accident when a freshman fell through a skylight in Building 5. She was not alone — she was accompanied with about five other students when she fell. She suffered numerous broken bones and was badly hurt after landing on a staircase platform underneath the skylight between the second and third floors of the building, narrowly missing falling several more stories. Police were called at 2:34 a.m., shortly after the fall.

Both incidents apparently involved exploring. But unlike in the 2006 accident, the student from the Thursday morning incident was apparently alone; it is not clear that he was ever in an unauthorized location of campus, such as a roof; his injuries were apparently less severe; he might not have been at risk of falling much further; and he was not found until several hours after the fall.

Three days of rain...the aftermath



SAM RANGE—THE TECH

After a weekend of non-stop rain, large puddles and water-logged debris have turned the machine shop at East Campus into a soggy mess. See article, page 13.

NW35, EC, and Next House are open for summer

By Natasha Plotkin
EXECUTIVE EDITOR

East Campus, Next House, and the Phoenix Group section of Ashdown will be the only three dorms open to undergraduate students over the summer, Dean for Student Life Chris Colombo announced in an e-mail yesterday.

The announcement comes after weeks of concern among students about which dorms would be open over the summer. Chancellor Phillip L. Clay PhD '75 first announced in late February that dorms would be closing over the summer.

A four-page PDF file circulated along with the announcement detailed the new summer housing arrangement:

Of those dorms not open to undergraduates, Bexley, Burton-Conner, MacGregor, and Random will be closed for renovations.

Baker House, Senior House, McCor-

Summer housing, Page 13

IN SHORT

Samuel M. Allen has been nominated to serve as Chair of the Faculty from 2011–2013. For other faculty committee nominations, including CAP, CoC, CoD, and CUP, please see the May faculty meeting notice at <http://web.mit.edu/faculty/governance/meetings.html>.

UA elections results are expected this Saturday or Sunday, UA Elections Commissioner Sun Kim '11 said.

MIT's policy on hidden first term grades will change slightly, assuming a motion made at Wednesday's faculty meeting passes next month. Those grades will no longer be made available to medical schools, since schools like Johns Hopkins no longer require them. But those grades do matter — a first term GPA lower than a B would disqualify a student from ACG and SMART grants, which supplement Pell grants.

Aero/Astro may soon have a flexible engineering degree, 16-ENG, professor Ian A. Waitz proposed to the faculty on Wednesday. Well-received, the proposal will be voted on in April.

MIT will study the electric grid to assess "potential benefits of grid expansion as well as of extensive deployment of new and emerging smart-grid related technologies" with a \$100k NIST-funded grant, Senator John Kerry announced Tuesday.

Do freshman cheat on MasteringPhysics? A new study looks, p. 14.

MIT's Jonathan Gruber under fire from Congress, p. 15.

Peter Diamond's Fed nomination, p. 14.

Admit rate drops below 10% Class of 2014 experiments with new application

By Meghan Nelson
ASSOCIATE NEWS EDITOR

Facing a 6.2 percent increase in applications and a 9.7 percent admission rate, the MIT Class of 2014 experienced the most competitive admissions cycle yet. The biggest change to the process was a modified essay requirement, eliminating the standard 500-word essay and introducing more and shorter essays.

This year's application required students to write three 250-word essays on set prompts instead of writing one 500-word essay chosen between two prompts. In the summer, the Admissions Office explained why they made the change, saying it would lead to less stylized and overwrought submissions.

Some have decried what they perceived as a decrease in standards and making it too easy for applicants, but Director of Admissions Stuart Schmill '86 said the modified essay requirement lead to better and more personal essays.

"We were able to get more information about different



NICHOLAS CHORNAY—THE TECH

Hana I. Khalil '13 talks to a prospective member of the **Class of 2014** on the phone during the admitted students telethon held on Thursday in the Bush Room.

aspects of a student's background and interests; instead of just getting one slice at it, we've got three slices," said Schmill. "The essays themselves were actually denser in useful information. I would say that in most cases students wrote better essays; they answered our questions."

While the essay change seemed beneficial he said, the Admissions Office has not decided what format the essays requirement will take next year. "We haven't gotten

together as a staff to debrief, I want to hear what the rest of the staff thinks about it," said Schmill.

As a "safety-valve," applicants could choose to attach a supplemental essay if they felt they had not shared enough. As is generally the case few students chose to submit supplements, Schmill said.

The Admissions Office also modified the application this year to allow applicants

Admissions, Page 12

MIT settles with Gehry over Stata Ctr. defects

By John A. Hawkinson
NEWS EDITOR

MIT has settled its 2007 lawsuit against the architects and builders of the Ray and Maria Stata Center: Frank O. Gehry & Associates, Beacon Skanska Construction, and NER Construction Management.

Most of the issues of design and construction cited in the lawsuit have been resolved.

The lawsuit, alleging breach of contract and negligence, was officially dismissed by the Massachusetts Superior Court on Monday, March 8. The last filing in the case was from April 2008, and the court noted the case as "reported settled" on Feb. 5, 2010.

MIT's lawsuit cited design and construction failures in the building. These included masonry cracking and poor drainage in the amphitheater; "mold growth at various locations on the brick exterior vertical elevations"; "persistent leaks" throughout the building; and sliding ice and snow.

MIT retained outside consultants to

Stata lawsuit, Page 12

TECH GOES ON SPRING BREAK

This is *The Tech's* last issue before spring break. Regular publication will resume on Tuesday, March 30.

SHOULD MIT BE FREE?

Making MIT free would further its mission of educating the brightest. **OPN, p. 5**

STOP WHINING ABOUT TUITION

The tuition protests are full of coddled, self-entitled kids. **OPN, p. 5**



WHAT A MAGNIFICENT MURDEROUS JERK

A strong cast makes the Shakespeare Ensemble's production of *Richard III* memorable — and horrifying. **ARTS, p. 9**

AT LONG LAST, PLASTIC BEACH

Gorillaz's latest album blends eclectic influences for a odd, quintessentially Gorillaz sound. **ARTS, p. 8**

SECTIONS

World & Nation . . . 2
Opinion . . . 4
Arts . . . 7
Fun Pages . . . 10
Sports . . . 16

Doctor says he warned Pope’s ex-archdiocese about priest

By **Nicholas Kulish**
and **Katrin Bennhold**
THE NEW YORK TIMES

ESSEN, Germany — The German archdiocese led by the future Pope Benedict XVI ignored repeated warnings in the early 1980s by a psychiatrist treating a priest accused of sexually abusing boys that he should not be allowed to work with children, the psychiatrist said Thursday.

“I said, ‘For God’s sake, he desperately has to be kept away from working with children,’” the psychiatrist, Dr. Werner Huth, said in a telephone interview from Munich. “I was very unhappy about the entire story.”

Huth said he was concerned enough that he set three conditions for treating the priest, the Rev. Peter Hullermann: that he stay away from young people and alcohol and be supervised by another priest at all times.

Huth said he issued the explicit warnings —both written and oral — before the future pope, then Joseph Ratzinger, archbishop of Munich and Freising, left Germany for a po-

sition in the Vatican in 1982. In 1980, after abuse complaints from parents in Essen that the priest did not deny, Ratzinger approved a decision to move the priest to Munich for therapy.

Despite the psychiatrist’s warnings, Hullermann was allowed to return to parish work almost immediately after his therapy began, interacting with children as well as adults. Less than five years later, he was accused of molesting other boys, and in 1986 he was convicted of sexual abuse in Bavaria.

Benedict’s deputy at the time, then-Vicar-General Gerhard Gruber, said he was to blame for that personnel decision, referring to what he called “serious mistakes.”

The psychiatrist said in an interview that he did not have any direct communications with Ratzinger and did not know whether or not the archbishop knew about his warnings. Though he said he had spoken with several senior church officials, Huth’s main contact at the time was a bishop, Heinrich Graf von Soden-Fraunhofen, who died in 2000.

Even after his conviction in 1986,

Hullermann, now 62, continued working with altar boys for many years. He was suspended Monday for ignoring a 2008 church order not to work with youths.

Hullermann was transferred in December 1977 to the St. Andreas Church in Essen, an industrial city in the Ruhr region not far from where he was born in Gelsenkirchen. The three sets of parents who complained to the church said Hullermann had had “sexual relations” with their children in February 1979, according to a statement this week by the diocese in Essen.

In the minutes taken by the priest in charge of the parish at the meeting with the parents, he noted that in order to protect their children they “would not file charges under the current circumstances.”

For decades it was common practice in the church not to involve law enforcement in sexual abuse cases. Vowing to change that, Bavarian bishops called Thursday for strengthening the duty of church officials to report cases of abuse, and even urged a change in German law requiring them to do so.

Questions rise as schools rely on ‘zero tolerance’ suspensions

By **Erik Eckholm**
THE NEW YORK TIMES

CHOCOWINITY, N.C. — As school let out one day in January 2008, students from rival towns faced off. Two girls flailed away for several seconds and clusters of boys pummeled each other until teachers pulled them apart.

The fistfights at Southside High School involved no weapons and no serious injuries, and in some ways seemed as old-fashioned as the country roads here in eastern North Carolina. But the punishment was strictly up-to-date: Sheriffs’ deputies handcuffed and briefly arrested a dozen students. The school suspended seven of them for a short period and six others from the melee, including the two girls, for the entire semester.

As extra punishment, the girls were told they could not attend Beaufort County’s alternative school for troubled students and were denied aid to study at home.

Their punishment was typical of the get-tough, “zero tolerance” discipline policies that swept the nation over the last two decades, resulting in an increase in suspensions that are disproportionate among black students. School officials here say they acted to preserve a “safe and orderly environment.”

But whether banishing children from schools really makes them safer or serves the community well is increasingly questioned by social scientists and educators. And now the punishment is before the courts in what has become a stark legal test of the approach. Lawyers for the girls — who are black — say that denying them a semester’s schooling was an unjustified violation of their constitutional right to an education.

The case will be argued on Monday in the North Carolina Supreme Court and has drawn the attention of civil rights, legal aid and education groups around the country.

At issue is the routine use of suspensions not just for weapons

or drugs but also for profanity, defiant behavior, pushing matches and other acts that used to be handled with a visit to the principal’s office or detention. Such lesser violations now account for most of the 3.3 million annual suspensions of public school students. That total includes a sharp racial imbalance: poor black students are suspended at three times the rate of whites, a disparity not fully explained by differences in income or behavior.

On March 8, U.S. Education Secretary Arne Duncan lamented “schools that seem to suspend and discipline only young African-American boys” as he pledged stronger efforts to ensure racial equality in schooling.

A growing body of research, scholars say, suggests that heavy use of suspensions does less to pacify schools than to push already troubled students toward academic failure and dropping out — and sometimes into what critics have called the “school-to-prison pipeline.”

In search for killers in Mexico, focus on a cross-border drug gang

By **Marc Lacey**
THE NEW YORK TIMES

MEXICO CITY — They carry both U.S. passports and high-caliber weapons, making them the perfect cross-border assassins. They confuse the authorities by using a coded language that blends English, Spanish and the Aztecs’ ancient tongue of Nahuatl. The threat of prison is no big fear for members of the Barrio Azteca street gang, because they consider the cellblock to be home.

About 200 U.S. law enforcement agents on Thursday cracked down on Barrio Azteca in El Paso as suspicions grew that members of the notorious Texas-based gang might have been behind the shooting deaths of three people connected to the American Consulate in Ciudad Juarez last weekend.

“It’s an intelligence-gathering operation,” said Special Agent Andrea Simmons, a spokeswoman for the FBI field office in El Paso, as local,

state and federal officials interviewed about 100 people suspected of being gang members in and around El Paso on Thursday and arrested those with outstanding warrants.

A spokesman for the Mexican military in Ciudad Juarez, Enrique Torres, said soldiers were conducting intelligence operations on the Mexican side of the border. In addition, FBI agents have been deployed to Ciudad Juarez, which has become Mexico’s murder capital, to assist with the investigation.

Although the motive for the killings remains unclear, Mexican officials have said that the Barrio Azteca gang, which supplies hired killers for the drug traffickers who operate in Ciudad Juarez, may have been behind the brutal shooting deaths on Saturday of the husband of a consulate employee and, minutes later, of another consulate employee and her husband.

One of the people being sought was Eduardo Ravelo, 41, a leader of

the Barrio Aztecas in Ciudad Juarez, who was put on the FBI’s most wanted list last year. Ravelo, the only major leader of the gang who is not in prison, is accused of ordering killings and carrying them out himself, according to federal law enforcement officials, who are offering a \$100,000 reward for information on his whereabouts.

Founded in the mid-1980s inside Texas prisons, the Barrio Aztecas have morphed into a prime example of the cross-border nature of Mexico’s drug war, in which guns and money flow south and drugs flow north in a sinister trade that costs thousands of lives, far more of them Mexican than American. The gang’s members are Mexican citizens and Mexican-Americans.

“Horrifying and tragic as it is that three people associated with the consulate were killed, last year there were 200 every month and seven every day who died in Juarez,” said U.S. ambassador Carlos Pascual.

U.N. rejects export ban on endangered Qatari bluefin tuna

Delegates at a U.N. conference on endangered species in Doha, Qatar, soundly defeated American-supported proposals on Thursday to ban international trade in bluefin tuna and to protect polar bears.

Atlantic and Mediterranean stocks of bluefin, a fish prized especially by Japanese sushi lovers for its fatty belly flesh, have been severely depleted by years of heavy commercial fishing, while polar bears are considered threatened by hunting and the loss of sea ice because of global warming. The United States tried unsuccessfully to persuade delegates to the Convention on International Trade in Endangered Species of Wild Fauna and Flora to provide strong international protection for the two species.

“It wasn’t a very good day for conservation,” said Juan Carlos Vasquez, a spokesman for the U.N. organization. “It shows the governments are not ready to adopt trade bans as a way to protect species.”

Delegates voted down the proposal to protect bluefin by 68-20, with 30 abstentions. The polar bear measure failed 62-48 with 11 abstentions.

—David Jolly and John M. Broder, *The New York Times*

Gaza rocket attack kills Thai worker in Israel

GAZA CITY, Gaza Strip — A foreign worker in Israel was killed Thursday by a rocket fired from the Hamas-controlled Palestinian territory of Gaza, according to the Israeli military, soon after the arrival here of the European Union’s top foreign policy official.

The European Union’s high representative for foreign affairs and security policy, Catherine Ashton, is the bloc’s most senior official to visit Gaza since Hamas, the Islamic militant group, took power there in 2007. She told reporters in Gaza that she had come to the region to “talk with people and politicians about the need to find a picture of peace and security.”

The rocket attack underlined the challenges Middle East peacemakers face.

The foreign agricultural worker, Manee Singueanphon, 30, from Thailand, was the first person to die from Gaza rocket fire since the end of a three-week Israeli military offensive in Gaza in January 2009. Israel said the primary purpose of its military campaign was to halt years of rocket fire from Gaza into southern Israel.

—Fares Akram and Isabel Kershner, *The New York Times*

Fed fights to keep oversight of banks that aren’t big

WASHINGTON — Officials at the Federal Reserve are trying to alter a Senate proposal that would focus the Fed’s regulatory attention on the nation’s biggest banks and strip away its powers over small and medium-size banks.

The proposal, which was introduced on Monday by the chairman of the Senate Banking Committee, would make the Fed even more centered on New York and Washington and disrupt an institutional balance in place since the central bank opened its doors in 1914, officials said.

“It’s not the central bank of Wall Street,” Thomas M. Hoenig, president of the Federal Reserve Bank of Kansas City, said in an interview. “It’s the central bank of the United States. Let’s not forget that.”

The Fed chairman, Ben Bernanke, made the same point in testimony to the House Financial Services Committee on Wednesday. “We are quite concerned by proposals to make the Fed a regulator only of the biggest banks,” he said. “It makes us essentially the ‘too big to fail’ regulator. We don’t want that responsibility. We want to have a connection to Main Street as well as to Wall Street.”

Bernanke, who noted that small institutions were involved in crises from the bank failures of the 1930s through the savings-and-loan collapse in the 1980s, added, “We need to have insights into what’s happening in the entire banking system to understand how regulation affects banks, to understand the status of the assets and the credit problems of banks at all levels, at all sizes.”

—Sewell Chan, *The New York Times*

Google, Intel, and Sony band together for TV market

Google and Intel have teamed with Sony to develop a platform called Google TV to bring the Web into the living room through a new generation of televisions and set-top boxes.

The move is an effort by Google and Intel to extend their dominance of computing to television, an arena where they have little sway. For Sony, which has struggled to retain a pricing and technological advantage in the competitive TV hardware market, the partnership is an effort to get a leg up on competitors.

Some existing televisions and set-top boxes offer access to Web content, but the choice of sites is limited. Google intends to open its TV platform, which is based on its Android operating system for smartphones, to software developers. The company hopes the move will spur the same outpouring of creativity that consumers have seen in applications for cell phones.

The project, which has been under way for several months, was described by people with knowledge of it. They requested anonymity because the partners were not allowed to speak publicly at this point.

Spokesmen for Google, Intel and Logitech declined to comment. A Sony spokesman said he was not familiar with the project.

For Google, the project is a pre-emptive move to get a foothold in the living room as more consumers start exploring ways to bring Web content to their television sets.

“Google wants to be everywhere the Internet is so they can put ads there,” said one of the people with knowledge of the project. The Google TV software will present users with a new interface for TVs that lets them perform Internet functions like search while also pulling down Web programming like YouTube videos or TV shows from Hulu.com.

—Nick Bilton, *The New York Times*

WORLD & NATION WORLD & NATION WORLD & NATION WORLD & NATION WORLD

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What if you went to school for free?

Point: By making MIT free, the Institute can completely alter college education

By Michael McGraw-Herdeg
CONTRIBUTING EDITOR

Next year, MIT says, the all-inclusive cost of tuition, room, and board will top \$50,000. What would happen if MIT made an executive decision that, by 2020, tuition would be free?

Each year when administrators talk about the tuition increase, they usually point out two things: first, that the “true cost” of educating each student is about twice as much as what MIT charges in tuition; and second of all, in every year I can remember, that the tuition increase has been matched by a larger increase in the total financial aid budget.

Think about that second point for a minute. In 2010-11, the sticker price will go up by 3.8 percent. But, once again, the financial aid budget will grow faster — in this case by 6.7 percent — with only a slight increase in total enrollment (about 50 more students: one percent of the undergraduate population).

Anyone who's taken 18.01 can see where this is going: Over a long time, actual tuition paid will asymptotically approach zero. What would happen if MIT bit the bullet and announced it would happen by the end of this decade?

Some people wouldn't be happy, namely current alumni who had to pay tens of thousands of dollars each year out of their upper-middle-class families' dwindling savings and who couldn't help but be dismayed to see the new kids get a better deal. Once they got over the envy though, maybe those people would be more likely to donate money for a really good cause.

Applications and yield would soar, as bright students soured by our current price and skeptical of our claim that we meet “all demonstrated need” would reconsider their full rides at state schools. More exceptional people who could someday change the world would enroll here.

International media would love MIT, showering on us the kind of attention that Harvard got with its no-tuition-for-many-families announcement and that MIT tried to match with its no-tuition-for-certain-families back in 2008. Our competitors would be forced to reevaluate how much they charged, potentially making the nation's best schools more affordable.

We would have to make tough decisions about how many international students to accept — ostensibly they are capped at a small fraction of all undergraduate admissions for financial aid reasons. And it

would get more expensive than ever to increase the undergraduate class size.

In the long run, because I am an optimist I believe that new alumni would be much more likely to give back to MIT, and much more likely to give even more. I think the number of students who give, and the average amount they gave, would dramatically increase; alumni would attribute their future successes to the generosity of the Institute.

Could MIT even afford to do make tuition free? Yes: I think that it would be a stretch, but it could be done. The current financial aid budget, \$81.6 million, would have to double to cover 4,000 students' tuition. That additional cost — \$75 million/year or more — could be covered by \$1.5–\$2.5 billion in permanently endowed funds.

As a start, MIT could reroute all funds from the current, vaguely targeted “Campaign for Students” fundraising drive (\$405 million raised since December 2006). Alumni reluctant to give to a fund targeted for “scholarships, fellowships, education, and student life” (read: practically anything) might be more likely to give to the “Free MIT Campaign.”

Rather than being a matter of personal responsibility, tuition is a real burden for some students. While some can handily afford to pay retail, for others the tuition bill comes at the expense of the parents' inheritance or a prudent middle-class family's savings — and, indirectly, at the expense of that family's dreams. At the same time, federal rules about “how much money you need” can create strange corner cases. If a student's parents are wealthy, estranged from them, but not abusive, want to make their life hard, MIT can become very expensive very quickly.

The number “zero” has unique psychological strength. Even if a higher price for tuition could be justified, it wouldn’t have the psychological staying power or the fundraising dominance of saying “everyone can get here for free.”

MIT prides itself on training the best of the world's future leaders, scientists, and engineers. If MIT truly believes that what it is doing is good for the world, then shouldn't it be willing to do whatever is necessary to train the best people possible?

With one bold, risky, and incredibly expensive move, MIT could challenge the nation's concept of how American education works and become the unchallenged world leader in undergraduate science and education.

Counterpoint: Charging tuition is socially responsible

By Keith Yost
STAFF REPORTER

Across the nation, college students and faculty were recently protesting, sometimes violently, against tuition hikes by public universities. Faced with grim budget outlooks, state governments have reduced funding to higher education; the worst cuts are in California, where perpetual fiscal mismanagement has left legislators with few alternatives. As the cost of an MIT education (the sum of tuition, fees, books, room and board) crosses \$50,000 next year, there may be a temptation among some MIT students to join in and stage the same sort of sit-ins and rallies that have appeared elsewhere.

Don't. We should recognize these protests for what they are — the pathetic whining of one of history's most coddled and self-entitled generations. In California, where tuition fees are expected to rise \$585/semester starting next January, one student responded to the miniscule decrease in her otherwise massive state subsidy by asking: "How are we going to save the future if we can't even get into our classes?"

Put aside, for a moment, the second half of that question, which assumes that tuition increases deny students education rather than incrementally add to their student debt. In the first half, you have the spirit of the protests exactly. How dare taxpayers refuse to carry us? Don't those simpletons understand that we are their saviors? How can we be expected to deliver utopia to the masses if we (read: our parents) are made to pay for the resources we consume?

The protesters are missing the moral big picture. Each year, society (through the admissions department of MIT) selects (through a combination of merit and circumstance) roughly 1,000 high school graduates to benefit from a top-notch MIT education. Selecting these students, in economic terms, is the equivalent of handing them a big bag of money. Almost regardless of their intellectual caliber when they were selected, or the level of education received while matriculated, each student that attends MIT will receive greater wages. From the signalling effect of an MIT diploma alone, students are nearly guaranteed to make back their tuition money several times over the course of their lifetime.

Horizontal equality dictates that the recipients of an MIT education pay something back. Why should these 1,000 people receive a big bag of money and no one else? Why shouldn't society have the right to demand that in return for this big bag of money, the beneficiaries must work for some period to provide goods and services that society finds useful? Your student debt is not an imposition on your civil rights — it is a just and moral obligation to repay a small fraction of the public sacrifice that was made on your behalf.

In short, education is an investment, an economic good akin to hamburgers or iPhones. The accounting may be complex, what with the spill-over benefits that students have on research, that research has on students, that students have on other students, and so on, but at the end of the day, absent some convincing case of market failure, MIT maximizes both efficiency and equality by offering its education at a price that is somewhere between the marginal cost of educating the student and the mar-

ginal benefit to the student.

“But Keith,” I can hear the protesters complaining, “my student debt is crippling! Instead of being able to use my MIT education to (fill in your own altruistic Activity X here), I’ll have to go work at a job that pays money! How can it be socially optimal that I am financially obligated to earn wages when I could be doing Activity X?”

Firstly, have some faith in the free market. A few well-publicized banker bonuses notwithstanding, it remains that the compensation from a job roughly reflects the benefit it provides to society. There is a serious argument to be had that for whatever Activity X is suggested, the social benefits are not as great as imagined — if it really were as wondrous as claimed, why wouldn't the free market have found a way to reward those who performing it?

Secondly, let's go ahead and assume that there exist ventures that are socially optimal but provide very little compensation. If that is the case, then why are we assuming that MIT educated people are the only ones capable of doing these jobs? If Mr. John Doe is burdened by credit card debt, or a mortgage, or any other form of monetary limitation that constrains him to take well-paying jobs, then why shouldn't he receive a big free bag of money like Mr. MIT Grad? What claim of entitlement do we have that trumps that of our fellow man? Because we're so much smarter and superior than them? There is an assumption that as MIT students we are exempt from the normal rules of economic exchange, that we should be above them by virtue of our own self-proclaimed greatness. But John Doe can join the military. John Doe can teach in inner city schools. John Doe can volunteer in soup kitchens and plant trees and build shelters and found start-ups. *Jane* Doe can even give birth, raise children, and instill values in the next generation (and she routinely gets paid squat for that). What makes MIT students so special that we should be showered with gifts while the rank and file go without?

Finally, let's assume that socially-great-but-poorly-compensated ventures abound and that MIT students deserve special exemption from the free market because of our huge honking brains — who is to say that lower tuition wouldn't enable grads to waste their talents just as readily as it enables them to go off and do super-valuable things? For every debt-reduced graduate that runs off to a low-wage start-up, how many will lounge on their parents' couch? Society might give up the occasional stroke of brilliance that comes from a garage-based innovator, but in return gains the diligent work of a dozen would-be homebodies. The free market is a successful motivator of people because it does not rely upon the altruism of its participants. Other economic systems have been relegated to the ash heap of history specifically because they over-relied on weak motivators to compel individuals to serve the greater good. You may be convinced that you would do the right thing and join the Peace Corps if your student debt were a little bit lower, but how confident are you that your fellow students would do the same?

Education is not a free lunch. It requires resources, the cost of those resources must be borne by someone, and there is nothing noble in demanding that someone else bear your costs for you.

UA UPDATE

Vote in Lobby 10 today

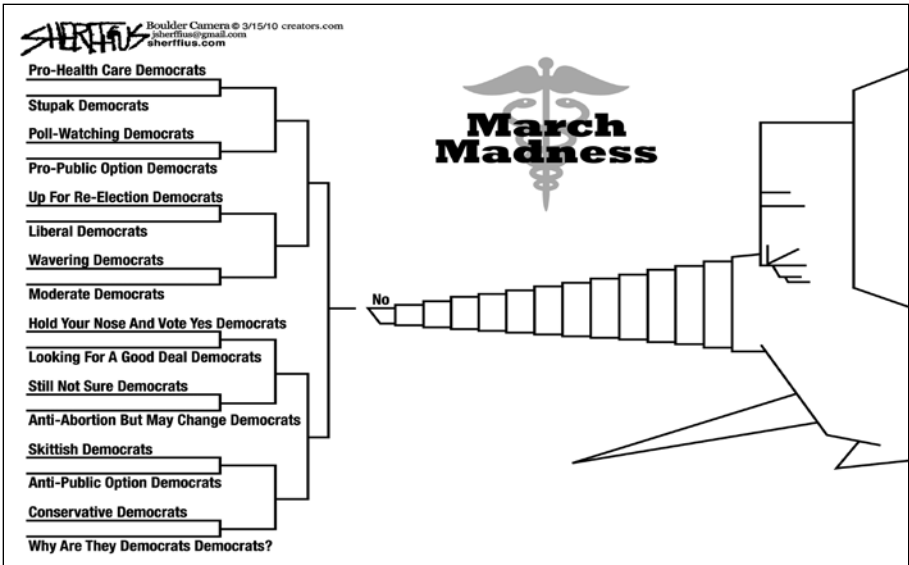
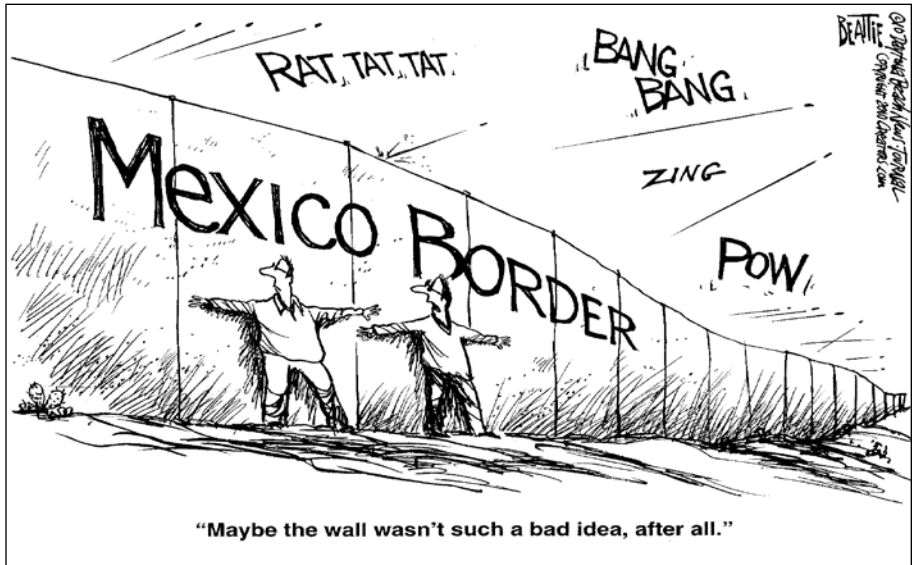
Paper ballots for the UA elections for President/Vice President and Class Councils members are available today from 9 a.m. to 4 p.m. in Lobby 10.

The pre-sale for tickets to the 2010 Spring Weekend Concert, featuring N.E.R.D. and Super Mash Bros., ends today. Ticket prices will increase from \$10

to \$15 for current students. Tickets can be purchased at <http://sao.mit.edu/tickets/2010/springconcert>.

The Undergraduate Association
hopes you enjoy your spring break!

— Elizabeth A. Denys,
UA Secretary General



The 2010 Harold & Arlene Schnitzer Prize in the Visual Arts

•
Paintings, prints, sculpture, video, photography, ceramics, art glass - all forms of visual art
•

All currently registered MIT students may enter the Schnitzer Visual Arts Competition
•

Deadline: **Monday April 5, 2010**

between 12noon and 5pm at the Student Art Association (W20-429), please submit:
•

- 1) Examples of artist's work
 - a. Three pieces that best represent your entire body of work
 - b. Or one piece of original work and visual representations of other originals (i.e. slides, photographic prints, etc.)
- 2) A written statement concerning artist's intent as it pertains to his or her works and art in general

PRIZES & EXHIBITION

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Prizes will be awarded for first, second, and third place in the competition
•

Honorable mentions may also be awarded
•

Winners must be willing and able to display their work in the Wiesner Student Art Gallery for an exhibition that will open on May 25, 2010
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This includes the installation and deinstallation of the exhibition
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The exhibit will be up during Commencement, and close on June 29, 2010
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There will be an opening reception at the gallery for the MIT community on May 25, 2010
•

•**FIRST Prize \$5,000**
•**SECOND Prize \$2,500**
•**THIRD Prize \$2,000**
•

Please contact cohen@media.mit.edu if you have any questions
•

<http://saa.mit.edu/schnitzer-prize>

Application: http://web.mit.edu/arts/about/awards/Schnitzer_app2008.pdf

CONCERT REVIEW

An American classical music fest

MITSO and MITWE premiere works by MIT composers, pay tribute to American music

By Bogdan Fedeles
STAFF WRITER

Last weekend was truly delightful for classical music fans. A substantial portion of the music-making community came together to deliver two entertaining concerts, which included world premieres, surprises, awards, experiments and of course, great music. Last Friday, MIT Symphony Orchestra conducted by Adam Boyles, premiered the Symphony No. 2 by MIT music lecturer Charles Shadle and then joined forces with Aardvark Jazz Ensemble for an exquisite tour of the jazz world. A day later, the MIT Wind Ensemble led by Frederick Harris, featured the chamber chorus to premier the vocal suite *Spring Rituals* by MIT music lecturer William Cutter, after which it explored the unusual music of Charles Ives. Both conductors went to great lengths to dispel the traditional stuffiness of classical music concerts, by introducing funny anecdotes with the music to be played and demonstrating how the music works. Given these educational elements, the concerts were particularly engaging for the audience, constituting the perfect antidote to the gloomy, incessant rain that plagued the whole weekend.

Charles Shadle's Symphony No. 2

At the MITSO concert, Charles Shadle's Symphony No. 2 was introduced by conductor Adam Boyles as "a new, large American symphony." According to the composer, the piece was in fact inspired by several real-life events involving relatives from his grandfather's generation that happened somewhere in northwest Texas. The first movement is actually subtitled "Winter funeral in Clarendon, Texas" and evokes the emotions associated with attending the funeral of a distant relative. While not programmatic, the music is highly descriptive and engaging from the beginning. Using a carefully tonal language, Shadle opened the piece with a flowing, ascending motif, suggesting the vast prairie expanses of the Midwest. The typical American funeral was suggested by the second theme inspired from 19th century American folk hymns, a particularly moving chorale for the brass. Cast in the traditional sonata form, the whole movement is breezy, flowing and highly enjoyable. The second movement, a significantly darker elegy, was inspired by the life story of the composer's grandfather, a frontier rancher who had a hard time adapting to the changing times of the early 20th century. The music was punctuated by a haunting descending-notes motif, which gave rise to a fugal subject in the middle section. A prominent bassoon solo depicted the loneliness and alienation of the individual, while the fugue may have symbolized the communal attempt at consolation. The last movement started off as a variation on the first movement's theme, but with less chromatic ambiguity and in an upbeat, dotted rhythm. The music however, was less settled than in the previous movements and often pushes the limits of tonality. An episodic comic section, evocative of cowboy music added a refreshing emotional direction and instilled the energy to end the symphony on a rather optimistic note.

MITSO delivered a solid premiere performance of *Shadle's Symphony No. 2*, aptly highlighting many of the composer's intentions throughout the piece. Although the orchestration was often straightforward, the piece also presents numerous challenges, especially in fugal sections and tumultuous, cross-rhythmic tutti's, all of which were well addressed by the orchestra. Under the patient, yet exuberant direction of Boyles, MITSO vividly recreated Shadle's musical vision of vast Midwestern landscapes, including the unsettling emotional context. While the whole orchestra performed well, certain sections stood out more than others; the brass section was impressive in the lyrical passages and the ever-busy percussion section was always spot on. A special nod goes to the concertmaster Amanda Mok '11, for her prominent solo violin contributions, played with good intensity and energy through out the symphony.

William Cutter's *Spring Rituals*

The other world premiere of the weekend, took William Cutter's *Spring Rituals* took place Saturday in the company of MIT chamber chorus and a handful of MIT Wind Ensemble members, under the direction of Frederick Harris. The vocal suite

Spring Rituals explores the ancient symbolism of spring and rebirth through a series of poems spanning many different styles and eras. The piece opened with a recitative on the ancient Latin saying "Omne vivum ex ovo" (All life comes from an egg), foreshadowing the musical material to come. An anonymous folk incantation "Lo, the earth awakes again" established the subject matter about ancient spring pagan celebrations. The music is exuberant and declamatory, with delightful energy aptly sustained by the rich and imaginative percussion writing. The vocal lines engage in an intricate counterpoint leading to refreshing cross-rhythms and unusual harmonic landscapes, highly suggestive of the uncertain emotional transition that usually accompanies the coming of spring. The next movement, set to a text by Dione Fortune, meditates on the idea of transformation and renewal, from the perspective of a sea priestess, a central character in Wiccan religion. A mezzo-soprano solo symbolizes the priestess, initially barely audible under the thick and intricate accompanimental texture of the chorus, which symbolizes the tumult of the tidal waves. Eventually, the soloist emerged as a single voice, substantiating the idea of purification and rebirth. The music of this movement was very effective, capturing the emotional vagueness in the recurrent sighing motif that dominates the choral lines, as well as in the sparse yet melodic percussion interjections. The beginning recitatif on "Omne vivum ex ovo" returned in a more embellished form, this time accompanied by a solo oboe line. The music then abruptly moved into the scherzo-like movement set on the Emily Dickinson's "A little madness in the Spring." A reverse theme and variations for women's chorus, this movement abounds in whimsical musical gestures, aptly suggesting "the clowning" mentioned in the poem. In stark contrast, the next movement develops as an expansive romantic song for solo baritone and men chorus. The text, "Love poem for Ostara" by Diane Sylvan revisits Wiccan spirituality as an ode to Ostara, the goddess of spring. The lush metaphors of the poem acquire vibrant and sensuous sonorities in Cutter's music, which alternates meandering lines and more stately incantations over a hopeful, ascending bass line. The romantic atmosphere is completed by the wind trio (oboe, bassoon and horn) accompaniment which often echoes and amplifies the vocal melodic lines. The suite ends with a reprise of the "Lo, the earth awakes again", once again symbolizing the cyclical nature of spring and rebirth.

Under the inspired direction of Frederick Harris, MIT chamber chorus and MITWE captivated the audience in their premiere rendition of *Spring Rituals*. The chamber chorus displayed not only their solid vocal abilities, but also their remarkable emotional dexterity, catering to the affective setting of each movement. Additionally, the soloists were extremely expressive. The tenor Sudeep Agarwala G (also a *Tech* arts writer) was positively haunting in his first recitatif; In the second statement, he transfigured the music in a new emotional realm, by employing a much sweeter, fleeting tone for the intricate melisma. As the sea priestess in the Dione Fortune text, mezzo-soprano Adriana L. Tam '11 captivated with her pure voice and the depth of emotion. Her low register lines captured intimately the turmoil that precedes the rebirth, while her soaring recitatif at the end of the movement had a mesmerizing quality. In professing his adulation for the spring goddess, the baritone Daniel P. Cunningham G was moving and intense. His mellow voice added a nostalgic quality to the love song, while underlying the hopeful direction of the music.

MITSO meets the Jazz World

In an unexpected experiment in the second half of the MITSO concert, director Adam Boyles took the orchestra for a slide in the jazz world. The Aardvark Jazz Orchestra, led by Mark S. Harvey served as their guide. The audience was eased in with a selection from Duke Ellington's *The River*, a famous multi-movement ballet score which showcases Ellington's tireless imagination and vast musical inspiration. Each of the three movements performed started with Harvey improvising on the piano and establishing a melodic profile; the whole band then joined



MENG HENG TOUCH—THE TECH

The MIT Wind Ensemble plays the world premiere of *Spring Rituals*, directed by Dr. William Cutter, lecturer in music and director of choral program at MIT. The ensemble's spring concert was in Kresge Auditorium last Saturday.

with an upbeat jazzy sound. The first movement performed, named "The Spring" was punctuated by a number of obligatory solos; first Richard Nelson, on electric guitar, who focused on a melodic figuration; then Phil Scarff on tenor sax delivered a flourished interlude and finally Chris Rakowski on alto sax spiced up the atmosphere with some intense high notes. The next movement, "The River", depicted a more nostalgic picture that was characterized by sparse accompaniment and a haunting string bass-bass flute duo. Finally, the energy picked up once again in "The Village of the Virgins". However, the more stately pulse of this movement conveyed a more mystical atmosphere, also instilled by the use of clarinet and bass flute in the winds. Overall, the jazz demonstration by Aardvark Orchestra was very enjoyable and well received by the audience.

MITSO then attempted to hold its own in the new found style and accompanied jazz singer Patrice Williamson for a set of three songs orchestrated by Nelson Riddle. In fact, this may be the first time that these particular orchestral versions are performed on the concert stage. These songs hark back to the golden era of jazz in the 1960ies, when they were made famous by Ella Fitzgerald and her generation. Williamson's singing was impressive from the onset. Her suave, deep voice, together with her excellent diction and calculated vibrato added significant emotional depth to the music. Particularly, in the more melancholic "I stayed too long at the fair", Williamson was especially expressive, without being overly dramatic.

For the closer, MITSO and Aardvark joined forces to render "Adam and Eve Ballet" by Cole Porter, in the Hollywood-style arrangement by Nelson Riddle. This score from the film *Can-Can* seemed like a piece one would find in Boston Pops repertoire. Although in unfamiliar territory, MITSO handled this challenge very well and delivered a resounding performance, full of energy and exuberance. The jazz beat that appears initially as a secondary idea, gradually takes the spotlight and becomes the overwhelming victor at the end. In fact, the music is so danceable and contagious that by the end, most people in the audience as well as many performers on stage were engaged in dance moves to the beat. While the pairing and the clash between classical and jazz orchestras seemed unusual at first, the exhilarating response from the audience made this surprising experiment a huge success.

Latifah Hamzah performs

The MITSO concert opened with a movement from Dvorak's violin concerto, featuring violinist Latifah Hamzah '12, the co-winner of the 2010 MIT Concerto Competition. The rendition of the third movement of Dvorak's violin concerto was solid, highlighting the beauty of the Czech folk tunes and virtuosic capabilities of the violin. Hamzah showcased a commanding technique, with extremely accurate bowings and pristine pitches across the entire register. Her elegant and composed manner of playing was captivating in the lyrical passages, particularly in the minor middle section. The showy parts seemed however, underpowered, also in part due to orches-

tra's occasional lack of presence. Nevertheless, factoring in the limited rehearsal time devoted to this piece, the performance was overall very enjoyable.

MITWE demonstrates lives

Besides the *Spring Rituals* suite, the MIT-WE concert featured several full-ensemble openers and a collection of three works by Charles Ives. The first piece in the program, Frank Ticheli's "Postcard" turned out to be excessively contemporary and aimless. Its main redeeming quality was its succinctness. The performance sounded uncomfortable, but it successfully pushed through the overly-ambitious rhythmic profile of the piece. Percy Grainger's "Colonial Song" brought the ensemble in a more familiar territory. The warm sound of the low brass dominated the opening tune, while the tutti sounded well-blended and highly satisfying. The next piece came from the master of the wind ensemble writing, *Gustav Holst*. His *Suite No.2 in F* received a very insightful performance, vividly depicting the storylines of each and every song that the suite is based on. Especially notable movements were the second, which featured memorable solos by the oboe and clarinet, and the third, which showcased the versatility of the percussion section.

Charles Ives's music has always been revered by the musical connoisseurs, but to a much lesser extent by the general audiences, in part because of Ives's highly experimental and unusual musical language. Therefore, it was very exciting to witness the demonstration put together by MITWE and conductor Fred Harris in the second half of their concert. Harris and the ensemble first explained methodically the individual aspects of Ives's music, the composer's background and intentions and how they all come together. Relevant fragments were performed to illustrate the main points. Thus, at the time of the complete rendition of the works, the audience had the opportunity to appreciate Ives's music from a fresh and clearer perspective. The pieces performed were: "Fugue in C," "Country Band March" and "Decoration Day," combined together into a kind of short symphony titled *My Father's Song*. The choice of the pieces highlights various stages in Ives' musical style development. The first work stays mostly within the confines of tonality. The second explores the sonorities of typical musical blunders that happen in a country band. The last distills all these elements into a more programmatic work.

MITWE did a tremendous job performing Ives's masterpieces. Their good ensemble playing was particularly impressive in the "Country Band March," which achieved vividly the intended comic effect of a broken band in disarray. The "Decoration Day" rendition was marvelous; the chimes filled the atmospheric sonorities, helping bring to life the slow procession that marches on Decoration Day (now known as Memorial Day).

As a fitting end to an exuberant concert, Frederick Harris received the 2010 Hall of Fame award from the Massachusetts Instrumental & Choral Conductors Association for commissioning new wind ensemble works and for his overall contributions to the musical community in Massachusetts as an instructor and conductor.

Gorillaz comes back with *Plastic Beach*

By Matt Fisher
STAFF WRITER

The backstory finds the four members of the cartoon-band Gorillaz on an island comprised entirely of landfill, and charts their journeys and adventures. Ostensibly about waste-intensive consumer culture, *Plastic Beach* invokes a hallucinogenic version of T. S. Eliot's "The Waste Land" where bright, toxic colors replace the oppressive gray described in the poem. *Plastic Beach* doesn't recreate the balls-out danceability of "DARE" or "Feel Good Inc." from *Demon Days*, instead sharing the laid-back tempo of the band's self-titled debut *Gorillaz*. Set-

'Bourne' meets politics

By Danielle Gorman
STAFF WRITER

While Poundstone comes across as a

While space constrains a full review of all 16 songs, other instant favorites include "Superfast Jellyfish" that melds slow-tempo rap, a looped commercial for breakfast cereal, and a reggae chorus into a coherent entity. "Glitter Freeze," an all-out electronic assault, sounds like a post-modern replacement for Paul Dukas's score in Mickey Mouse's "The Sorcerer's Apprentice." (You know, the one with the brooms from *Fantasia*.) Packing some power into the album's later listings, the title track "Plastic Beach" kicks off with a western-showdown, pacing out the time until high-noon only to disintegrate and reform as rising and falling arpeggios, punctuated by wet electronic riffs and eerie harmonics.

Zone gives audiences a window into what the U.S. invasion meant for the average Iraqi citizen. Freddy (Kahlid Abdalla, of *The Kite Runner*) is a Baghdad native who gets roped into translating for Miller. His plight poignantly highlights the American tendency to overlook the wishes of other peoples and nations. In a concession to thrill-seeking viewers, Director Paul Greengrass pushes



Amid a solid 12 great songs, the stand-out best is "Some Kind of Nature" featuring Lou Reed. Albarn severs Reed from the rock genre that many credit him with birthing, and transplants his talent into a new medium. The song features Reed singing Cake-style over an R&B rhythm about the uses inhabitants of Plastic Beach find for the garbage surrounding them. Gravelly and cantankerous, Reed imparts a little of his own disgust in the way he almost spurns the lyrics as they leave his mouth, treating them like the detritus they describe: "Some kind of nature, some kind of soul./ Some kind of mixture, Some kind of gold./Some kind of majesty, some chemical load." So complete is the transfor-

Whipping through genres and influences faster than a determined listener can count, *Plastic Beach* possesses everything fans have come to expect from a Gorillaz album. Accomplishing the difficult feat of creating an album with a personality distinct from its predecessors but without losing any of his characteristic sound, Albarn continues to innovate without losing any of the catchiness that pushed *Demon Days* to double platinum in the United States. I just hope we don't have to wait five more years for the next album.



Greengrass invites discussion about U.S. government's failures to deal effectively with the situation in Iraq by directing viewers to examine such issues as the potential for U.S.

success and whether U.S. involvement in Iraq can ever be justified. With such a complex story to tell, *Green Zone* had no choice but to sacrifice the importance of some cinematic elements. Ultimately, the film's strong message and dynamic action more than compensated for its unrealistic plot and lack of character development. For an enjoyable and, more importantly, enlightening two hours, spend some green on *Green*.

THEATER REVIEW

Capturing the English crown, and our attention

Shakespeare Ensemble's *Richard III* entertains with repeated backstabbing

By Michael Lin

STAFF WRITER

The MIT Shakespeare Ensemble is putting on *Richard III* by — you guessed it — William Shakespeare. *Richard III* is classified among Shakespeare's history plays, which many of you might remember as the ones that are not taught in the average high school curriculum. Regardless, it is still performed with regularity, and its success is often contingent on the strength of the actor portraying the eponymous lead. In this particular production, the increasingly ubiquitous Ensemble member Christopher D. Smith '12 delivered impressively.

Richard III is, to put it bluntly, a bit of a bastard. A magnificently manipulative one, but a bastard all the same. He admits and embraces his role wholeheartedly, right from the opening monologue. When a character puts the moves on a woman and successfully courts her, that's reasonably impressive. When he does it less than a foot away from the still-stiffening corpse of the woman's husband that he personally ventilated with his own dagger (and she knows it), I'd say that's worth a jaw-drop or two. Smith is convincing in the role, transitioning smoothly from a finger-twiddling, white-cat-petting villain one moment to an affable lover the next. His breakdown in the last scenes of the play is equally effective. Honorable mention has to go to the visual effects sequence in Act II that

**MIT Shakespeare Ensemble
presents *Richard III***

Le Sala de Puerto Rico

Friday and Saturday 8 p.m.

made good use of the stage space and added a stylized touch to what might otherwise have been a forgettable series of actor appearances and re-appearances. Some might accuse the Ensemble of being overly flashy or artsy, but I think that in a production like this one, which timeshifts the War of the Roses to modern times (or at least an alternate universe with guns and power suits), it works just fine.

The plot of *Richard III* is a little on the convoluted side, which is natural for a play about political intrigue, but the story stems from a simple enough premise: Richard desires to be king of England, but is not. There are a number of people who are summarily disposed of as part of the problem, regardless of age, character, or personal relation to Richard himself. Richard racks up a fairly substantial body count before and during the play, but he crosses the moral point of no return when he orders the deaths of his two small nephews, even though they pose only a theoretical threat to his regime. The deed was so heinous that I was screaming, "No! Not the younglings!" in my head. No points for guess-



ELIJAH MENA—THE TECH

Richard (Christopher D. Smith '12) asks Lady Anne (Grace M. Kane '11) to kill him if she will not marry him. MIT Shakespeare Ensemble's final performances of *Richard III* are on Friday and Saturday at 8 p.m.

ing what happens to Richard at the end of the play (this is Shakespeare, after all).

The Ensemble's production uses the same actors in two or more parts, which makes it difficult to understand the already complex relationships between the various characters, but the play has so many peripheral characters that it really can't be helped. The multiple performances don't spoil the show; in fact, they help display the actors' ranges. It's even played for a subtle laugh at one point, when one of the characters played by Virginia K. Quaney '10 reports on her other character's recent imprisonment — like Clark Kent doing a news write-up on Superman's death (which I'm sure has happened at some point or another). The cast and crew try their best to aid the audience. The characters are color-coded for the audience's convenience, and the program has an extensive family tree, complete with photographs. These cues are a huge help.

As effectively as Richard is portrayed, the play also benefits from a strong supporting cast, including many Shakespeare Ensemble veterans like Quaney, Kellas R Cameron '10,

and Deirdre J. LaBounty '10, all of whom play multiple roles. For some, this is their last show with the Ensemble. Elise Kuo '11 royally dominates what few scenes she has as Queen Margaret. Though, don't read too much into the word "Queen" in front of her name, as so many people sit on/ascend to the English throne in this play that you'd think lines of succession were determined by announcing your birthday at Burger King.

All told, this is a well-made production that I'd recommend based on the quality of the performers as well as the parade of memorable moments, such as seeing two murdering thugs (literally, pants-on-the-ground, baseball cap-wearing thugs) speaking Shakespearean or watching a Richard brazen enough to rationalize and convince sister-in-law Queen Elizabeth to help him marry her daughter, despite of having murdered both of her sons. This is a show that runs on audacity, and if you don't mind occasionally being confused over who's mad at whom and why, then I'd go see it on that basis alone. The last two performances are in the Student Center's La Sala de Puerto Rico, Friday and Saturday at 8 p.m.



ELIJAH MENA—THE TECH

Mad Margaret (Elise C. Kuo '11), widow of Henry VI, curses her enemies.

CONCERT REVIEW

The hidden life of strings

The Boston Modern Orchestra Project performs experimental music written for traditional instruments

By Sudeep Agarwala

STAFF WRITER

The string section is a staple of any orchestra: The largest of the instrumental sections, the strings are the most prominently displayed. Strings are usually the most constant factor in any orchestral score, while woodwinds, brass, percussion are the variables. Perhaps it is ironic that the fate of the string section is to play some of the least sonically interesting parts. Strings are often consigned to betraying their vast range of timbre and tone color to complement and support more strident colors of other sections of the orchestra.

Boston Modern Orchestra Project's Saturday concert, *Strings Attached*, explored the vast array of tonal possibility in strings. Saturday evening's concert began with a world premiere of Nathan Ball's *Stained Glass* (2009). The first movement of a work conceived in three movements, *Stained Glass* depicts the sensual aesthetic of a cathedral; sweeping, quasi-impressionistic motives in the underscored strong melodic lines in the lower strings creating the impression of dimpled stain-glass depicting biblical narratives. Perhaps the least daring and most affable of the evening's works, BMOP's performance of Ball's work showcased a traditional view of the string section — melodic lines were surprisingly clean and well-shaped in Gil Rose's orchestra; mood shifts in the score were crisp and almost instantaneous.

Scott Wheeler's 2004 work, *Crazy Weather*, presented a very different version of the

string orchestra. Divided into two different orchestras in conversation with each other, Wheeler's work ranges from the emotive and friendly to the starkly bleak. *Crazy Weather* showcased BMOP's individual section with stunning clarity. A solid bass and cello section in the first movement led way to the static dispassionate *Adagio* second movement. Solo work throughout the entire work was strong and confident, highlighting nearly each of the different string timbres. Stephen Hartke's *Alvorada, Three Madrigals for String Orchestra* (1983), followed, incorporating much of the instrumental exposition of the first half of the first half hour — presented a full and complete precis of the string instruments with richness and unique voicing.

The second half of Saturday's concert treaded more daring waters. After intermission, BMOP began with Milton Babbitt's *Correspondences for String Orchestra and Synthesized Tape* (1967). The oldest of the works performed in the concert, it was also the least accessible. This is not to say it was by any means uninteresting. Babbitt's conception of the range and ability of a string orchestra rivals that of an electronica. A small-ensemble, serialist work for string orchestra and synthesized tape, Babbitt's composition juxtaposes two worlds of sound with startling results. Certainly, the synthesized tape had its own shocking tone-color. However, none of it was rivaled by the vast array of colors produced by the small orchestra. One could not ignore the impressive abilities of the ensemble itself — staid and collected in

the face of such technical adversity, members of BMOP performed Babbitt's work with as much technical expertise and care to detail as to more melodic, accessible counterparts.

Betty Olivero's *Neharót*, *Neharót* (2006/07) toed the line even further. Olivero's work is surprisingly moving. Scored for solo violist (here, performed by the intended performer, Kim Kashkashian), and orchestral ensemble, including (but certainly not limited to) accordion, the pieces narrative is informed by mourning songs sung by women who have lost loved ones in the fighting between Lebanon's Hezbollah and Israel. The first half of the piece reflected exactly this — a stark dystopia was somehow nostalgically infused with folk song and the lyric solo viola. The second half intensified this bond between the present and the folk-past. Kashkashian's viola augmented the recordings of funeral songs sung by women from the Middle Eastern, African and Spanish traditions (ultimately becoming one of the voices itself), while the string orchestra hauntingly coalesced on the turn of a dime to passages from Claudio Monteverdi's *Madrigali guerrieri et amorosi* and *L'Orfeo*. Striking in its ability to perform so many roles as a single ensemble, BMOP's performance left the audience in a stunned silence that broke into violent applause.

It may be surprising for the evening to end with one of the most accessible works, Béla Bartók's *Divertimento for String Orchestra* (1940). Written near the end of his career, Bartók's work somehow manages high dra-

Boston Modern Orchestra Project

Gil Rose, conductor

Jordan Hall, New England Conservatory

March 6, 2010

ma while maintaining a sense of slapstick; a shaggy opening movement lends way to folk-melody and fiddle music. The brooding second movement gave way to the stark return to folk melodies in the third movement. BMOP, as with all the works in the evening, performed with nothing short of an ecstatic technicality that lent itself to the playfulness of Bartók's work.

Bartók's work, although the oldest of the works performed throughout the evening, was certainly the most obvious choice for the conclusion. It is Bartók who vaulted the traditions of incorporating folk melodies into concert music beyond the superficialities of borrowing melodies or incidental theme. It is Bartók too, who motivated the experimental use of string instruments in developing new sounds for the string instruments. It seemed appropriate to provide the perfect capstone for a concert showcasing the vast array of the string instrument by paying homage to Bartók, always implicitly present throughout each of the works performed in the evening, as a retrospective for how far music has come.



Help Desk by Michael Benitez



Crossword Puzzle

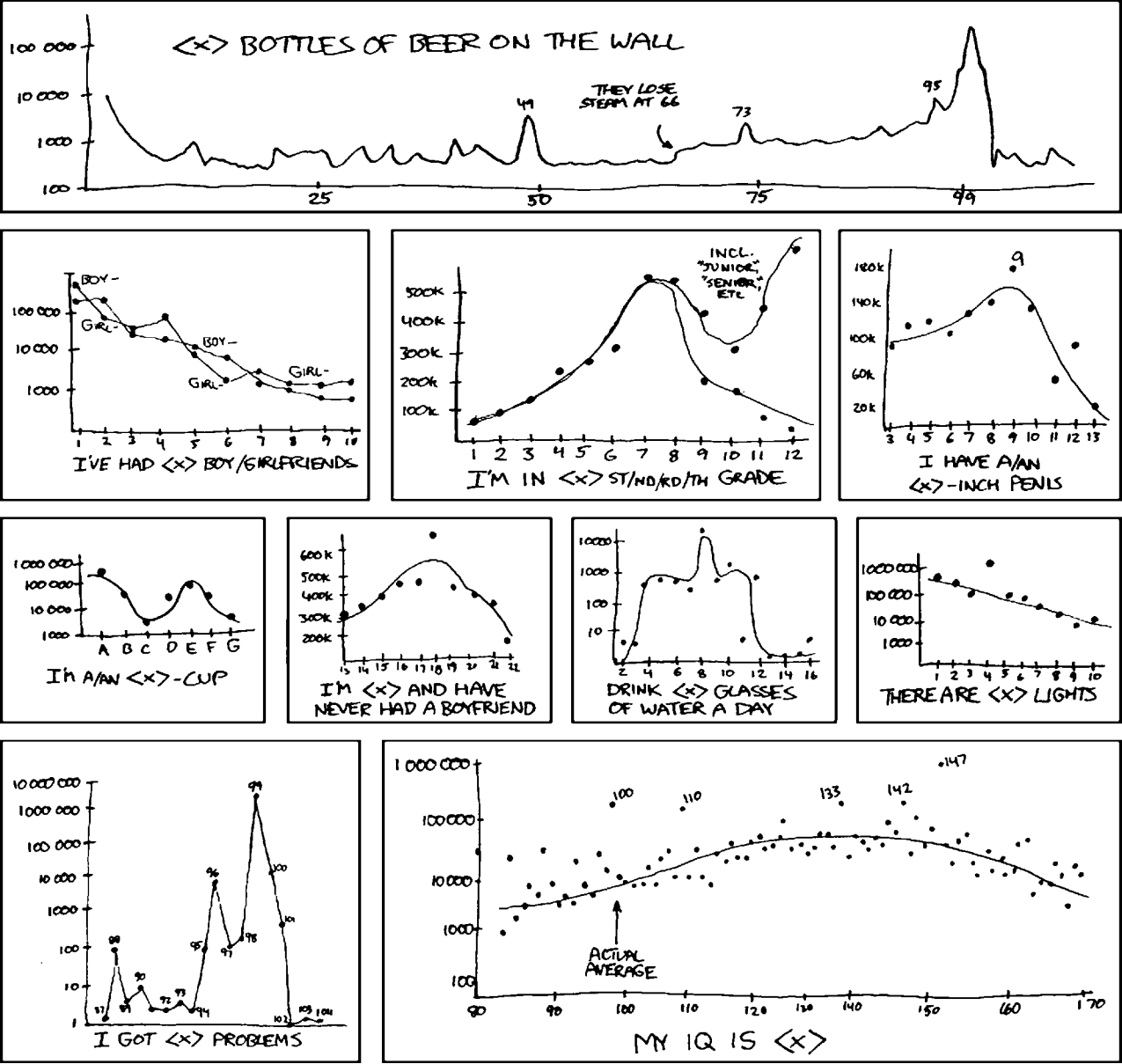
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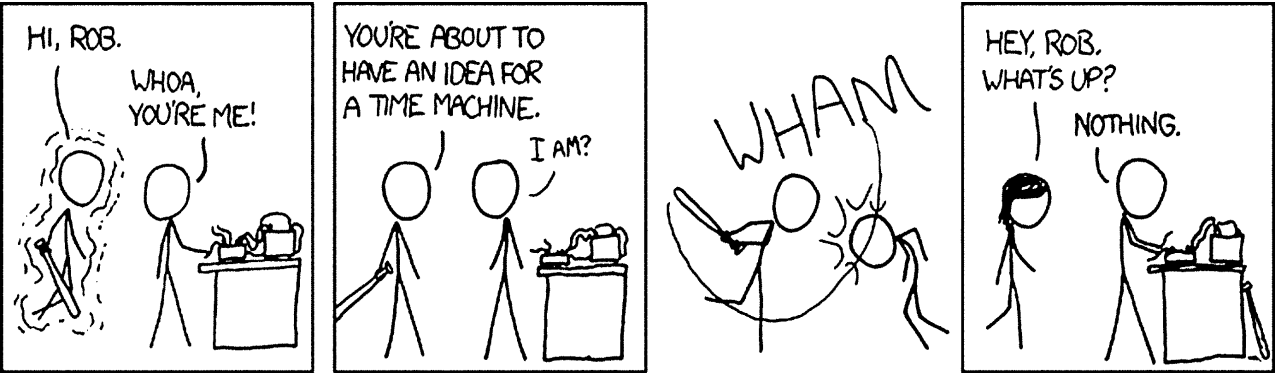
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GOOGLE RESULTS FOR VARIOUS PHRASES:



The typical internet user (who wants to share) has an IQ of 147 and a 9-inch penis. Well, better than the reverse, I guess.

Time Machine



THIS HAPPENS SOMEWHERE
ROUGHLY ONCE A MONTH.

We never see any time travelers because they all discover it's a huge mistake. This is also why your friend at the lab suddenly looked about a year older recently.

Easy Sudoku

Solution, page 13

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		7				1		
	5	1		3				6

Instructions: Fill in the grid so that each column, row, and 3 by 3 grid contains exactly one of each of the digits 1 through 9.

Hard Sudoku

Solution, page 13

				5	3	6	8	
				6				1
5		6	8					7
	3				7		1	
		2	3		9	7		
	4		6				2	
4					6	5		2
2				9				
	5	1	2	3				

Instructions: Fill in the grid so that each column, row, and 3 by 3 grid contains exactly one of each of the digits 1 through 9.

This summer, only 750 beds available

Summer housing, from Page 1

mick Hall, Simmons Hall, and New House will house outside programs and conferences.

The changes are expected to save MIT about \$500,000, Colombo's announcement said.

Between the three dorms open to undergraduates, about 750 beds will be available. In past years, about 600 to 800 undergraduates have chosen to live in dorms over the summer.

Groups of students will be able to request to be placed in rooms near each other in summer housing.

MIT Housing will provide free transportation for students to move their belongings between dorms in May and August.

All students who are not staying in their rooms over the summer must clear their rooms of all their belongings and put them into storage, said Tom Gearty, the communications director for the Office of the Dean for Student Life.

According to the announcement, Housing is also "negotiating favorable rates and services for off-campus storage" for MIT students, in order to supplement the storage available in dorms.

Renovations that will occur during the summer include painting, asbestos abatement, and bathroom renovations. According to the document, "housing will work with students to develop a protocol for

painting around murals" and "is also committed to maintaining the cook-for-yourself communities," the document states.

MIT expects to save money by reducing labor costs of dorm staff and construction workers and by reducing utility costs. MIT will not lay off any workers as a result of the changes: It will save money by reducing overtime hours and cutting "outsourcing costs that were regularly incurred in past summers" according to the document.

In the past, a mix of undergraduates and outside residents have resided in all of the dorms over the summer, while large sections of most dorms remained vacant. The idea to save money by improving the efficiency of summer housing arrangements originated in the Institute-wide Planning Task Force Report.

Plans to implement this idea were given a go-ahead by Chancellor Phillip L. Clay PhD '75 in February. The Housing Strategy Group, which is chaired by Colombo and Dean for Graduate Education Steven R. Lerman '72 and includes three student representatives, was then charged with the job of working with MIT housing over the past month to choose the dorms that would remain open, be closed, or undergo renovations.

In future years, MIT Housing plans to work with the Housing Strategy Group to repeat this process.

Storm floods dorms

By Maggie Lloyd
ASSOCIATE NEWS EDITOR

After heavy winds and unrelenting rain this past weekend, several residential and academic buildings on campus had leaks.

East Campus experienced mostly "basement flooding," according to House Manager Joseph F. Graham, although four students also reported leaks in their room. "For even one resident to report a leak is considered unusual," Graham said.

Water leaking onto steam pipes in this dorm's basement created "an effective ceiling of steam in the basement and [set] off the fire alarms" on Sunday night and Monday morning, according to East Campus President Robin L. Deits '11. Some residents resorted to wrapping smoke detectors in plastic bags to prevent the alarms from going off.

On the other side of campus, most of the leaks in Baker House occurred on the top floor in rooms situated near roof storm drains. Four Baker residents e-mailed House Manager Jonathan F. Nolan to report leaks in their rooms, and Nolan said the most serious cases were due to windows being left open during the storm.

Nolan, who is also House Manager for Bexley, said that Bexley experienced minor leaks as water found its way down the dorm's chimney stacks.

"It was such a bad storm," Nolan said. With gusts up to 40 mph and nonstop rain, "we're bound to get seepage," he added. About 8 inches of rain pounded the Boston area in a 72-hour period, leaving headaches for the Massachusetts Bay Transportation Authority and wastewater systems.

Even a Next House elevator showed water problems. "When the

elevator was moving, there was this loud rush of water you could hear from next to the elevator from the inside," Nicholas G. Dou '12 said.

Basements in Senior House, East Campus, MacGregor, Next House and Westgate are especially vulnerable to flooding. According to Dennis J. Collins, Director of Housing, "the underground water table in this area of Cambridge is high. With this much rain the water table rose above the foundations of our buildings." While there was no serious water damage on campus, "roofing and water proofing contractors have been on campus since Tuesday" to investigate for leak repairs, said Collins.

On Monday, Massachusetts Governor Deval Patrick declared a state of emergency.

The storm caused several problems for the MBTA subway system, including a washed-out track on the Green line. According to *The Boston Globe*, a 50-foot gap opened underneath the tracks near the Reservoir Station in Newton, stopping subway service through that area. In cases of subway track flooding, buses carried passengers instead. Sandbags were piled high in the Fenway station on the Green line to prevent flooding by the swollen Muddy River.

A Massachusetts Water Resources Authority sewage plant on Nut Island in Quincy resorted to emptying untreated wastewater into Quincy Bay in response to a threat of overflow within the system. *The Globe* reported that the "controlled release is mostly water and is permitted under environmental regulations in an emergency."

"The storm this weekend was very unusual in that we received 1-2 months worth (about 8 inches) of wind driven rain in 2 days. We only see this type of storm once every 5-10 years," said Collins.

LEGAL COUNSEL

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321-544-0012

Solution to Crossword

from page 10

G	I	B	B		S	H	E	D		M	I	N	I	S
I	D	L	E		W	O	R	E		A	V	A	S	T
F	O	O	D		C	O	U	R	T		T	I	T	L
T	L	C			H	O	R	S	E		R	E	H	E
				T	A	P	S			R	H	O	D	A
A	T	H	E	N	S		B	R	A	N		N	B	A
S	A	I	N	T		M	E	E	T	S		L	O	L
P	U	T	T		B	O	R	N	E		W	A	N	D
E	N	T			C	O	V	E	T		B	I	N	G
N	T	H			L	A	I	T		C	O	M	E	O
					E	R	A	S	E		C	O	O	P
C	A	R	E	T		S	L	O	P	E		F	E	W
A	B	O	U	T		T	E	S	T		D	R	I	V
B	L	A	S	E		A	N	T	E		A	C	I	D
S	E	D	E	R		R	O	A	R		P	A	L	S

Solution to Hard Sudoku

from page 11

1	2	4	7	5	3	6	8	9
3	7	8	9	6	4	2	5	1
5	9	6	8	1	2	3	4	7
6	3	9	5	2	7	8	1	4
8	1	2	3	4	9	7	6	5
7	4	5	6	8	1	9	2	3
4	8	3	1	7	6	5	9	2
2	6	7	4	9	5	1	3	8
9	5	1	2	3	8	4	7	6

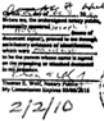
Solution to Easy Sudoku

from page 11

1	2	4	7	5	3	6	8	9
3	7	8	9	6	4	2	5	1
5	9	6	8	1	2	3	4	7
6	3	9	5	2	7	8	1	4
8	1	2	3	4	9	7	6	5
7	4	5	6	8	1	9	2	3
4	8	3	1	7	6	5	9	2
2	6	7	4	9	5	1	3	8
9	5	1	2	3	8	4	7	6

the fermat puzzle

$$z^n - x^n = y_1^n, n = \text{prime} > 3$$
$$(z^n - x^n)^3 = (y_1^n)^3$$
$$(z^n)^3 - (x^n)^3 - 3z^n x^n y_1^n = (y_1^n)^3$$
$$(z^3)^n - (x^3)^n - 3z^n x^n y_1^n = (y_1^n)^3$$
$$(z^3 - x^3) \underbrace{\left((z^2)^{n-1} + \dots + (x^2)^{n-1} \right)}_A - 3z^n x^n y_1^n = (y_1^n)^3$$
$$(y_2)^3 A - 3z^n x^n y_1^n \neq (y_1^n)^3$$
$$(z^3 - x^3) = (\text{irrational } y_2)^3 \text{ (Euler 1823)}$$



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MasteringPhysics copiers are more likely to fail 8.01T

By Arkajit Dey
SENIOR EDITOR

Males and potential business majors at MIT are more likely to cheat on MasteringPhysics, and cheaters tend to do worse on the physics final and are more likely to fail, according to a study published yesterday.

MIT physics professor David E. Pritchard and three co-authors analyzed how many students copied answers to MasteringPhysics problems in 8.01T in fall 2003 through 2005 and 8.02T in spring 2006. They found that the repeated copying of MasteringPhysics problems was highly correlated with poor performance on the final and failing freshman physics.

MasteringPhysics.com is a “web-based socratic tutorial homework system” that presents students with multiple-choice physics problems. Its use is required in 8.01T and 8.02T.

The authors collected data on how much time elapsed between when students opened a problem in their browser and when they submitted a correct answer, as well as whether they used any of the hints or made any mistakes.

They observed three groups: “quick solvers” who submitted a correct answer in a minute without making mistakes, “real-time solvers” who answered in ten minutes after checking various hints and making at least one mistake, and “delayed solvers” who submit a day or two after opening the problem. The group of “quick solvers” were labeled as cheaters under the author’s definition of cheating as “obtain[ing] and submit[ing] an answer with essentially no intellectual engagement with the question.”

For the data collected from the Fall 2003 semester of 8.01, the authors classified the students into four groups:

- 10% Heavy copiers (copying >50% of all problems)
- 10% Moderate copiers (copying 30–50% of problems)
- 29% Light copiers (copying 10–30% of problems)
- 51% Copied less than 10% of problems

They found that the heavy copiers scored 1.3 standard deviations below the last group on the final. Extrapolating from the heavy copier’s average copy rate

of 62 percent, they conclude that a person who copied 100 percent of the problems would score a full 2 standard deviations below a non-cheater.

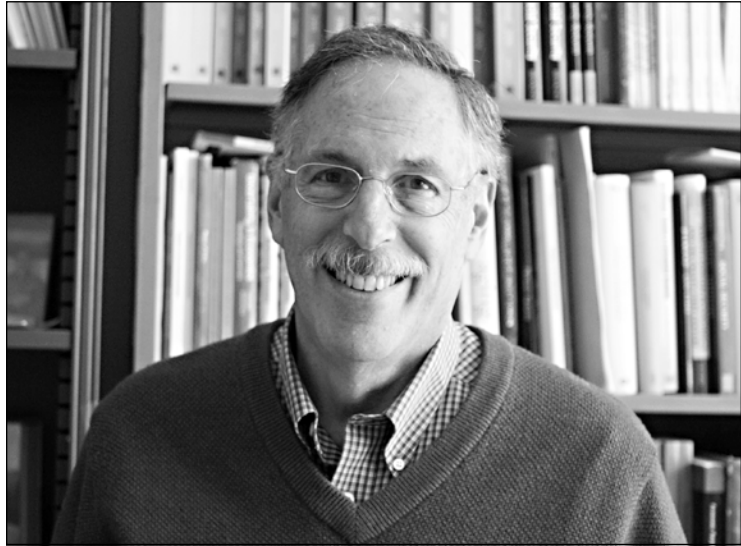
What motivates students to cheat? Time pressure and difficulty are the primary motivators: “Students are more likely to copy a problem if it is more difficult, if it is later in the assignment, if they do it closer to the deadline, or if the assignment is later in the term,” the authors wrote.

Do cheaters try hard but have “weak academic skills”? In fact the opposite, the authors conclude. Copiers were about as skilled in math and physics as the non-copiers as measured by an initial pre-test administered on the first day of class. Instead, the authors argue, copiers tend to be students exerting the least effort, those who start their assignments very late, very close to the deadline.

The article was co-authored by David J. Palazzo, Young-Jin Lee, Rasil Warnakulasooriya. It was published in the journal *Physics Review Special Topics — Physics Education Research* yesterday. It is available online at <http://prst-per.aps.org/abstract/PRSTPER/v6/i1/e010104>.

Institute Professor Diamond may be next Fed member

Known for public policy work



FENG WU—THE TECH

Professor Peter A. Diamond PhD '63, an Institute Professor in the Department of Economics, is under consideration to join the Federal Reserve’s Board of Governors. Diamond joined MIT as an assistant professor in 1966 and is known for his work in optimal taxation.

By Divya Srinivasan
STAFF REPORTER

On March 12, 2010, the White House identified MIT Institute Professor Peter A. Diamond PhD '63, as well as Janet L. Yellen and Sarah B. Raskin, as possible candidates to fill in three vacancies on the Federal Reserve’s Board of Governors.

Diamond, an authority on Social Security, pension, and taxation was approached by the Obama administration, but has not been confirmed in this new role. According to the *New York Times*, press secretary Robert Gibbs said that both Diamond and Raskin were under “strong consideration for additional vacancies” on the board.

Professor Diamond is known for his work in both behavioral economics and taxation. Cited by *BusinessWeek* as a specialist who will “bring a consumer protection voice to the board,” Diamond has published prolifically on making adjustments to entitlement programs like Social Security. Diamond’s 2003 book, *Saving Social Security*, was written with Peter R. Orszag, the director of the White House Office of Management and Budget.

An Institute Professor in Economics, Professor Diamond joined MIT as a grad student in 1960, and became a member of the faculty in

1966 and served as the Economics Department’s head from 1985–1986. Diamond has been at MIT save for three years when he taught at the University of California Berkeley.

While Diamond is best known for his work with pensions, Social Security, and taxation, the breadth of his career far exceeds his most notable contributions to the science of Economics. Diamond has grappled with budget policy, tourism, debt, taxes, insurance, and has made significant strides in a new field called “search theory” that evaluates how individual decisions in labor markets can influence the broader economy.

According to the *Boston Globe*, Robert Solow, a professor emeritus of economics at MIT and Nobel Prize winner, has said of Diamond, “When he gets involved, he ends up knowing everything.” Likewise, Professor Ricardo Caballero, head of MIT’s Economics Department and Ford International Professor of Economics, said, “Peter is brilliant and very thorough on whatever he does.”

While it is unclear currently whether the offer has been formally extended to Diamond, if he were to accept it, he would be on temporary leave from MIT, said Caballero. Diamond declined to comment on any of the recent events.

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A mental checkup at Cornell after rash of student deaths

By Trip Gabriel
THE NEW YORK TIMES

ITHACA, N.Y. — All weekend, Cornell University’s residential advisers knocked on dorm rooms to inquire how students were coping.

On Monday and Tuesday, the start of a stressful exam week before spring break, professors interrupted classes to tell students they cared for them not just academically, but personally. Both days, the university president, Dr. David Skorton, took out a full-page ad in the campus paper, The Cornell Daily Sun, saying: “Your well-being is the foundation on which your success is built. If you learn anything at Cornell, please learn to ask for help.”

The university is on high alert about the mental health of its students after the apparent suicides of three of them in less than a month in the deep gorges rending the campus. The deaths, two on successive days last week, have cast a pall over the university and revived talk of Cornell’s reputation — unsupported, say officials — as a high-stress “suicide school.”

“I think everybody’s kind of shaken. I know I am,” said Nicole Wagner, a 19-year-old freshman from Newport Beach, Calif. “I wanted to go home.”

She was crossing the Thurston Avenue Bridge, which was strewn with red carnations and affixed with fresh stickers for a suicide-prevention telephone line.

Last Thursday, the body of a sophomore engineering student, William Sinclair, of Chevy Chase, Md., was recovered from the rugged gorge more than 70 feet below the bridge, where the fierce waters of Fall Creek sluice through a narrow corridor. The body of Bradley Ginsburg, a freshman from Boca Raton, Fla., was found in the same vicinity on Feb. 17.

Then on Friday, Matthew Zika, a junior engineering student from Lafayette, Ind., died when he dropped from a suspension foot bridge a short distance downstream, according to the university. Rescue workers have yet to recover his body in the rain-swollen creek.

The Ithaca Police Department is investigating both of last week’s deaths, but the university is responding as if they were suicides. Besides aggressive mental-health outreach, Cornell has stationed guards on the bridges through the end of the week.

“While we know that our gorges are beautiful features of our campus, they can be scary places at times like this,” Susan Murphy, the vice president for student and academic services, said in a video message posted on a new Web site, caringcommunity.cornell.edu.

As disturbing as the recent deaths are, they are just the latest of 10 by enrolled students this academic year, including deaths from illness, accident and no fewer than six ruled as suicides by the county medical examiner or still under investigation, according to campus officials.

Last Thursday, e-mail blasts went out to 35,000 students and faculty and staff members acknowledging Sinclair’s death, followed by a message to parents and one from the college president.

“Unbelievably, shockingly, we had to do the same thing the next day,” said Thomas Bruce, the vice president of communications.

Despite the half-dozen known or suspected suicides this year, Timothy Marchell, a clinical psychologist in Cornell’s campus health services whose specialties include suicide, said that, historically, Cornell suicides have not been higher than what national statistics predict for a university population of 20,000 students: about two per year.

Between 2000 and 2005, there were 10 confirmed suicides, Marchell said, and from the beginning of 2006 through the beginning of this academic year, there were none.

Marchell said he was “well acquainted with the perception of Cornell as a suicide school,” having grown up in Ithaca and graduated from Cornell. But it is an urban legend, he said, largely fueled by the fact that suicides there are often shockingly public.

“When someone dies by suicide in a gorge, it’s a very visible public act,” he said.

Cornell’s mental-health outreach in recent years, which has attracted national attention, is intended to bring students who are at risk, and who might not seek help, into counseling. Custodians are trained to look for signs of emotional trouble when cleaning out dorms; therapists hold open-door hours at 10 campus locations; and a faculty handbook advises professors about how to spot students’ distress in its many contemporary forms, from disturbing artwork to clothes that disguise self-mutilation.

Despite these efforts, Skorton said in an interview, “We are not getting the job done,” adding that suicide among young people is a national health crisis and is not specific to one campus. Administrators at Cornell have been “very intensively reassessing” existing programs in recent weeks, he said.

Around campus, students and staff wondered whether some combination of familiar stresses — the long upstate New York winter, classroom demands of an Ivy League university — and new factors, like the evaporation of internships and jobs for graduates during a bleak recession, had provoked the recent deaths.

Marchell cautioned that it is almost impossible to link broad causes to suicide rates, that “the psychology of suicide can be very individual.”

He and others, however, are concerned that students’ deaths may lower barriers for others who are contemplating it. “We have to be thinking about the potential influence on the collective psychology,” he said.

Zika, the most recent to die, was remembered by friends not as lonely and stressed-out, but as quick to laugh and a caring friend — he drove for hours during the recent winter break from New York to Indiana visiting friends, recalled Deirdre Mulligan, one of those he dropped in on.

Zika, who had been a star baseball player in high school, played Ultimate Frisbee with Cornell friends, wrote poetry on his Facebook page and had a tattoo with a lyric from the rock band Incubus: “If the wind blew me in the right direction, would I even care? I would.”

Nicole Huynh, a junior who began dating Zika last semester, said in an e-mail message: “During this current semester, some who knew him more than others could see he was having a rough time. He’d talk, but it wasn’t as much. He slept more than usual. Didn’t feel motivated about some things. Tried distancing himself, little by little.”

She does not think the stress of studies pushed him to the edge, but rather troubles he carried from early in life. She suspected he was having suicidal thoughts, and both she and Mulligan said close friends urged him to seek counseling, but they do not know if he did. The university declined to comment, citing privacy laws.

“Many people listened and cared a lot about him,” Huynh said. “But no matter how great his support system was, his mind was set, and he was going to do whatever he wanted to do.”



ERIC D. SCHMIEDL—THE TECH

To celebrate the 400th anniversary of the *Sidereus Nuncius*, Galileo’s first observations through a telescope, hackers hung an asteroid belt from the ceiling on the 8th floor of the Green Building on Tuesday. They also installed planets and a display plaque commemorating the occasion.

Senators investigating Gruber ask for Hockfield’s assistance

By Maggie Lloyd
ASSOCIATE NEWS EDITOR

Two U.S. Senators, Chuck Grassley (R-Iowa) and Mike Enzi (R-Wyoming), have asked MIT President Susan J. Hockfield to act as a mediator in an investigation of an MIT economics professor who failed to disclose financial support.

The senators say that economics professor Jonathan H. Gruber ’87 publicly supported the President’s health care plan in testimonies to the Senate Committee on Finance and the Senate Committee on Health, Education, Labor and Pensions without disclosing the fact that he was being paid \$440,000 by the Department of Health and Human Services.

According to a written response from Gruber, he had a research contract related to his work on

“technical economic modeling designed to determine the costs of various health care reform policy options.”

Grassley and Enzi, the top Republicans on the committees that Gruber testified to, “are concerned about witnesses who present a point of view to Congress without disclosing financial interests that might compromise their objectivity and independence,” according to a release from Grassley.

The senators sent Gruber a seven-page letter on January 26 that outlined ten topics they wished Gruber to address, including contracts, grants, and cooperative agreements with the federal government in the past five years and his past interviews with the media on health care reform.

Gruber responded to Grassley and Enzi on February 23, claiming

“I never intentionally withheld my two HHS contracts from Congress.” Grassley and Enzi’s inquiry is unique, as Gruber states “no [Congress] Member or staffer ever asked me whether I held any government contracts...I suppose I assumed they understood I was being paid for that work.”

In a letter Wednesday to Hockfield, Grassley and Enzi claim that Gruber “failed to answer any of the questions” from their January 26 letter.

“While Dr. Gruber seems uninterested in responding to our inquiry, our interest in this important matter remains,” they said. They set April 9 as the deadline to reply by. Gruber declined to comment, citing his Feb. 23 letter.

Both Grassley letters and Gruber’s Feb. response are available at <http://grassley.senate.gov>.



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BOSTON
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Taekwondo wins honors

Many place in 1st Eastern Collegiate Conf.

By **Tara Sarathi and Kristina Lozoya**
TEAM REPRESENTATIVES

The MIT Sport Taekwondo Club, coached by Dan Chuang and led by captains Jason J. Uh '10 and ZheChen "Mary" Hong '10, took home first place honors on Sunday, March 7 in the first Eastern Collegiate Taekwondo Conference tournament since November, held at the United States Military Academy at West Point. The tournament had originally been scheduled for February 27, but was postponed due to inclement weather. Despite this, MIT fielded a strong team of 48 competitors and came out on top.

The day started out with strong performances across the board in forms, patterned movements judged on grade of execution, style, and power. MIT placed in all divisions.

Team veteran Daniel J. Sauza '11 took first in men's black belt forms, his first gold after five silver medals in prior tournaments. Erika Lee '12 placed fourth in the women's black belt division.

MIT dominated the color belt divisions. Red belts Shammi S. Quddus '10 and Hong delivered another strong performance by taking first and second in the women's red belt division while Wenxian Hong G represented the men's red belts well by placing third.

Ryan A. Rosario '12, Christopher M. Williams G, and David Wen '10 placed first, second, and fourth respectively in the men's

blue belt division, while Hsinjung "Sophia" Li '11 and Christine T. Hsueh '10 took first and second respectively in the women's blue belt division.

Mengfei Yang '12, Angela N. Chang '11, and Tiffany A. Chen '12 swept the women's green belt division by taking first, second, and third respectively. Bradley Wu '11 and team newcomer Jingxiao Lu '13 took third and fourth in the men's division.

Rounding out the forms division were newcomers Maksim Stepanenko '12 and Hillary T. Monaco '12 who took second in the men's and women's yellow belt divisions, beating out over thirty competitors each to place.

Once the forms competition ended, MIT was ready to show off their ferocity in the ring as the sparring competition began. In the A team division, Men's A1 (Aziz Abdellahi G, Uh, and Williams) valiantly muscled their way to the quarterfinals in a competitive bracket, with Abdellahi aggressively winning a thrilling match against the top middleweight in the league from SUNY-Albany. On the women's side, MIT A1 (Quddus, Hong, and Lee) and A2 (Hsueh, Michelle J. Wang '13, and JiHye Kim '10) both illustrated their courage and sparred fearlessly against their opponents to make it to the quarterfinals.

In the B team division, Men's B1 (Rosario, Rafael A. "Maverick" Raya '11, and Williams) showed off their four months of arduous training to take the bronze medal

and place for the first time this season. As for the women, B1 (Quddus, Hong, and Kristina L. Lozoya '13) and B3 (Tara P. Sarathi '12, Mengfei Yang, and Xuan Yang '13) both sparred well against their opponents, but went out in the quarterfinals. However, women's B2 (Hsueh, Li, and Heejung Kim '12) reached the finals sparred the exhilarating last match of the day against Princeton University's B1 to claim the silver.

Even among the lower belts, MIT continued to prove its mettle to its opponents. In the C team division, Men's C1 (Wu, Stepanenko, Olaoluwakitan Ayod Osunkunle '11, and Blake W. Chambers '13) dominated over all of their opponents in order to clinch the gold, while C2 (Lu, Benjamin C. Williams '11, Henrique P. Oliveira Pinto '13) fought several exciting matches that led them to the bronze. In addition, the women's C teams continued to uphold their reputation as an unstoppable force, with C1 (Stephanie P. Chen '12, Jennifer Tran '11, and Mengfei Yang) muscling their way through each battle to take the gold, and C2 (Laura H. Deming '13, Chang, and Xuan Yang) clinching the silver.

By the end of the day, MIT was celebrating its victory over arch-rival Cornell University. However, with just three weeks until the last tournament of the season at the University of Pennsylvania, MIT will continue to train just as fervently as before, preparing for a grueling battle for the ECTC cup and the title of ECTC champion.

Women's tennis falls 2-7 to Bates in close matches

By **Jennifer Rees**
TEAM REPRESENTATIVE

This past Saturday, women's tennis played against Bates in the second match of the season, falling 7-2. They had

a smoky, fiery welcome, when a small fire started in the facility that caused a delay in the match.

Luckily, it was put out and play was allowed to continue.

The match started off with the doubles matches. Playing first doubles was Leslie A. Hansen '10 and Anastasia Vishnevetsky '12. The match was tough with both teams being aggressive at the net, but in the end, Bates won 8-6.

Playing number two doubles for MIT tennis was Melissa A. Diskin '11 and Bianca M. Dumitrascu '13. The team hit some great passing shots, and competed hard, but

lost with a score of 8-6. The number three team was Jenny C. Dohlman '11 and Jennifer A. Rees '11. They attacked the net throughout the match, but lost with a score of 8-5.

This left MIT down 3-0 going into the singles matches. In exhibition, Kerry R. Weinburg '10 and Alexandria C. Hall '12 played doubles, also losing a close match

Playing in the number one singles slot was Hansen. In the first set, she was down 2-3, but she came back. She ran down a short ball and lobbed it to win the game, making it 4-3. She ended up winning her match 6-3, 6-3, giving MIT its first win of the day. At number two singles, Vishnevetsky started the second set strong. She hit a cross-court return to break her opponent, but in the end, she lost 6-3, 6-4. The number three singles was Dumitrascu. She powered her way through the match, hitting big serves and hard ground strokes to

win in straight sets, 6-0, 7-5. Number four for MIT was Diskin. She attacked the net and hit an angled volley to win the point. She had a few Kim Clijster-like acrobatic shots, but in the end she lost 6-2, 6-0. Hillary E. Jenny '12 played five singles for MIT. She played a tough match but lost 6-2, 6-0. Number six in singles was Dohlman. She had long rallies with her opponent, running down short balls and hitting cross-court passing shots, but she too lost with a score of 6-1, 6-1. In exhibition Sheena Bhalla '11 and Caitlin R. Pomeroy '13 played singles. Bhalla played a tough match but lost. Pomeroy had a backhand winning passing shot off of an overhead, and won her first set in a tiebreaker, but did not get to finish her match. In the end, MIT lost to Bates with a score of 7-2, though, according to assistant coach Dan Griffin, the score did not show how close the matches truly were.

SPORTS SHORT

Garvey, Piemont Power MIT Past Husson, 11-3

Five unanswered goals in the third quarter, including three in a span of two minutes, helped lift the MIT men's lacrosse team to an 11-3 victory over Husson University in a non-conference game on Tuesday. Corey Garvey '10 amassed a game-high seven points for the Engineers (2-1), finishing with three goals and four assists. His four assists resulted in four out of the five goals scored by Daniel G. Piemont '10.

Piemont opened the scoring with a solo effort after 1:29 elapsed and then tacked on another goal that was set up by Garvey. Thomas W. Hay '10 quickly gave MIT a 3-0 lead which was increased when Justin D. Myers '11 registered the first goal of his career. Husson finally got on the scoreboard with 1:25 left in the quarter.

The majority of the second quarter was a defensive battle with both sides struggling to find its rhythm on offense. The Eagles' scored again with 12 seconds left in the half to bring the score to 4-3.

In the second half, Garvey scored three consecutive times to put MIT up 7-3. Neither squad found the back of the net until Piemont redirected a feed from Garvey with 44 seconds on the clock. Twenty-two seconds later, Garvey completed the hat-trick as the Engineers ended the frame with a 9-3 lead.

Garvey found Piemont for the final time early in the fourth quarter.

In addition to his game-high point total, Garvey added six ground balls. Myers won 11 of his 13 face-offs while scooping up six ground balls. Alex W. Andrzejewski '11 gathered six ground balls as well, while Eric S. Zuk '11 totaled four ground balls and caused three turnovers. In net, Christopher B. Rullan '13 collected 11 saves and seven ground balls.

Next up for MIT will be a road match at Whittier College on Tuesday, March 23.

—Mindy Brauer, DAPER staff

UPCOMING HOME EVENTS


Saturday, March 20

Sailing: Alumni Team Race

10 a.m., Charles River

SCOREBOARD

Baseball	
Thursday, March 18	
at Eastern Nazarene College	L 3-2
Men's Lacrosse	
Tuesday, March 16	
vs. Husson University	W 11-3
Women's Lacrosse	
Thursday, March 18	
at Gordon College	W 18-13
Softball	
Thursday, March 18	
Simmons college	L 7-3
Men's Volleyball	
Tuesday, March 16	
at Rivier College	W 3-0
Thursday, March 18	
vs. Johnson & Wales University	W 3-0



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